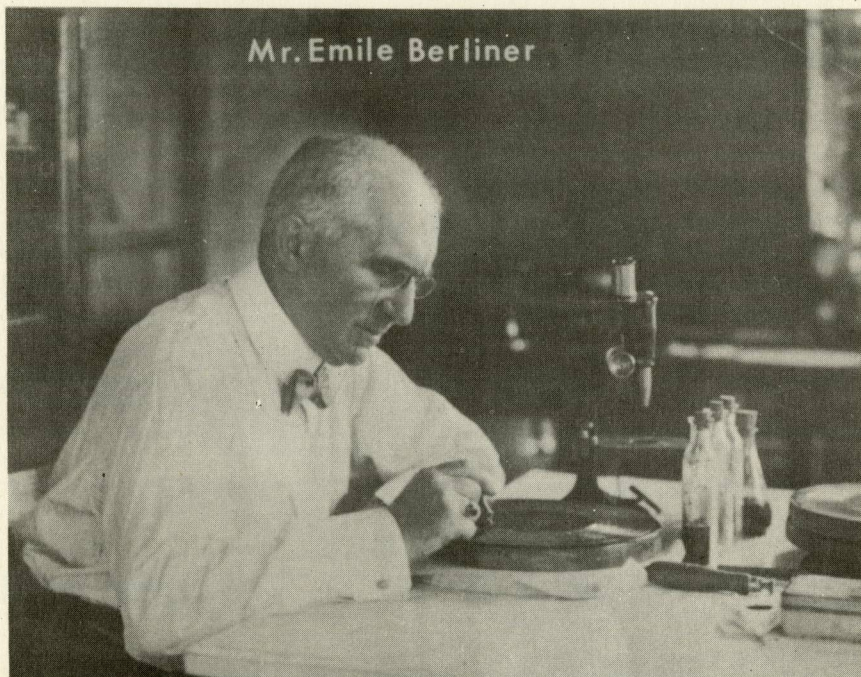




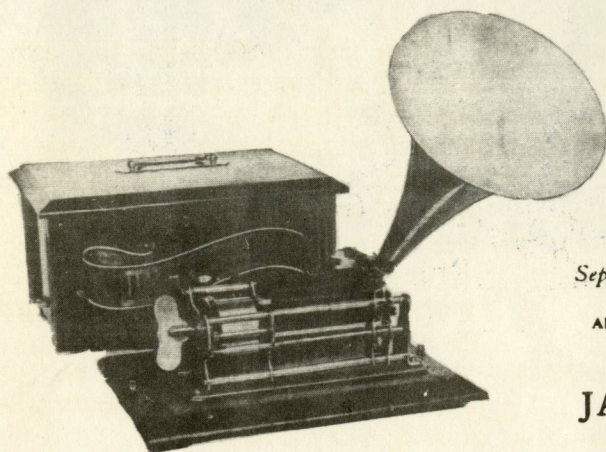
NO.25

JUNE 1965





# PAILLARD'S ECHOPHONES.



The most perfect  
Talking Machines  
on the market.

*Swiss Manufacture.*

**NEW MODELS FOR THE COMING  
SEASON.**

New Catalogue will be issued in  
September, Dealers are invited to apply for same.

All Repairs executed promptly in first-class style.

*Sole Agents :*

**JAMES SINTON Limited,**  
37, DEAN STREET,  
OXFORD STREET, LONDON, W.

## MOULDED

FIT ALL MAKES  
OF MACHINES

WRITE FOR LISTS.



**10<sup>d</sup>.**  
each.

Agents

Wanted,

## CENTURY RECORDS.

Manufactured by an entirely new process—**Twice the volume of sound** being obtained when reproduced on an ordinary Phonograph.

NEW SHOWCARDS AND LISTS FREE-BY POST. Write for List of Machines from 4 - to £8.  
Hints on Record Making Free by Post.

Write direct to the Head Office:

**WATERFIELD CLIFFORD & CO., Ltd., 40, Hatton Garden, London, E.C.**

-September 1903-



# Mr. JOE CRAMP

★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★

The Society learns, with deep regret of the death of Joe Cramp at Colchester hospital on the night of 13th. April 1965.

Joe was one of our more prominent Country Members, and his cheery recitals given in conjunction with the 'Braintree contingent', as they came to be known, will be remembered long.

Joe was a close friend of the late Mr. Morris Lee, who himself, was a pillar of strength to the Society.

We all extend our deepest sympathy to both Joe's wife and his mother in their sad bereavement.

Gerry Annand

.....

Mrs. Beattie Cramp has written thanking the Society for the floral tribute sent to her husband's funeral, and was very appreciative of our thoughts.

.....

We are indebted to Robin Hayden who made arrangements for us at Braintree for the flowers to be sent. We thank all those who were able to attend the funeral to represent us.

E.B.

TIDE BOX KELLOGGS BOX DAZ BOX  
These headings on sheets of paper, being lists of cylinders for disposal, were one of my first contacts with JOE CRAMP. I thought, "How honest, how unpretentious. He has these disposals stored away in trade boxes and makes no effort to conceal the fact." Then I visualised the good fellow getting down the colourful boxes to find my requirements. So it was, as I knew him better - straightforward without any 'airs and graces'. Did you ever receive a message from him recorded on tape?

You didn't doubt who was speaking to you. His voice came out of the loudspeaker in the same relaxed way as it was in person. Last year he went to the trouble to make up a tape for me of "street pianos", etc., with his own introductions. Fortunately I shall be able to keep this as a reminder of a sincere, friendly fellow.

Although a number of us knew that he was suffering from cancer and that the end would come soon, it was kept from him, and although he was in "a very poor shape" at the end, we thank The Lord that He took him after only a short spell of suffering.

Ernie Bayly



TELEPHONE:—"5677 CENTRAL."

TELEGRAPHIC ADDRESS:—

"SQUEEZABLE, LONDON."

Goods Entombed & Workshops—

"Perry's Place, Oxford St."

BRANCHES.

SCOTLAND—

180, WEST REGENT STREET,  
GLASGOW.

FRANCE—

85, RUE DU FAUBOURG  
POISSONNIERE, PARIS.

# the New Polyphon Supply Co., Ltd.

INCORPORATING  
HENRY KLEIN & Co., late of Wardour St., W.  
{ NICOLE FRERES, late of Ely Place, E.C.

ESTABLISHED 1815.

## WHOLESALE AND EXPORT

POLYPHONS & MUSICAL BOXES GENERALLY, AUTOMATIC MACHINES AND  
TALKING MACHINES, AND RECORDS OF REPUTE.

2 NEWMAN STREET, OXFORD STREET,

London, W. 6th Nov.

1907

In a previous issue we mentioned Era records. We since learn that these were distributed by the New Polyphon Supply Company Ltd. Above is the heading of a letter introducing them to the 'trade'. opposite we give the text of that letter, followed by a list of the records in their first, (leaflet) catalogue. *on page 27*



**NEW  
PROCESS**

# Long "CLARION"

Gold Moulded CYLINDER RECORDS.

## EXPERTS

**acknowledge**

them to be

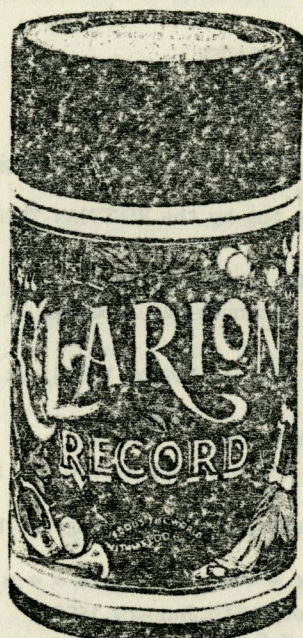
**THE FINEST**

RECORDS

EVER

**PRODUCED.**

**9<sup>d</sup>**  
**EACH.**



TITLES.

1. Up We'll Go.  
Miss EVA TERRY.
  2. A Thing of the Past. Old  
Dear.  
Miss EVA TERRY.
  3. Eileen Alannah.  
VINCENT HARDS.
  5. I'm Wearing my Heart  
away for You.  
STANLEY KIRKBY.
  6. Rob Roy MacKintosh.  
JOCK STEWART.
  7. You can't do without a  
Girl.  
FRANK MILLER.
  8. Obaulah.
  9. Music Hall Medley.  
Premier Concert Orchestra.
  10. Veteran March.  
Premier Military Band.
  11. Sun of My Soul.  
Premier Concert Orchestra
  13. Let'em see you've got  
one, Father.  
FRANK RAYMOND.
  18. If these Lips could  
only Speak.  
STANLEY KIRKBY.
- EVERYBODY.

We have in preparation something that will surprise

## The Season's "Sensation"

ALL LIVE DEALERS AND FACTORS ARE HANDLING THESE RECORDS

**THE PREMIER MANUFACTURING COMPANY, LTD.,**  
81, CITY ROAD, LONDON, E.C.

DEALERS CAN GET THEIR SUPPLIES DIRECT FROM US AT THE ABOVE ADDRESS.

999

October 1907



ADDENDA and CORRIGENDA

Auguste van Biene additional to the records listed in our article in the HILLDALE NEWS of December 1964. "Broken Melody" on Gramophone Concert GC-7878 (Tom Cayton)  
HARRY FRAGSON additional titles to the records listed in our issue of August 1964.

all are seven-inch French Zonophones as listed in the May, 1905 catalogue :-

12196 Qu'est ce qu'il y a ?	12201 L'Anglais triste
12197 Les Jaloux	12202 Serenade au Pharmacien
12198 Chez un Republicain	12203 L'Innocente
12199 Les Souliers de ma Voisine	12204 La Jolie Comedie
12200 Tendresse d'Amant	

VERTICAL-CUT CYLINDERS & DISCS by GIRARD AND BARNES.

Corrections, supplied by Gerry Annand.

Page.157. Under Alice VERLET

Blue Amberols 1946 The sweetest story ever told. 2061 Sweet longing  
2102 Eclair: Romance.

These cylinders are NOT by Verlet, but by the VENETIAN TRIO

page 164. Under John YOUNG

Blue Amberol 652 Trovatore: Home to our mountains.

This is not a Blue Amberol, but a 4-minute wax Amberol. It is NOT by Young, but by Jordan & H. Anthony.

4min-wax 53 Trovatore: Miserere. This is NOT by YOUNG, but by Miss E. Hinkle & H. Anthony.

Blue Amberol 876 Sirens: Music carressing of violins.

This is NOT a Blue Amberol, but a 4-minute wax Amberol. It is NOT by Young, but by Spencer and Anthony.

2-minute wax 952 Trovatore: Miserere, is NOT by Young, but by F. Hinkle and H. Anthony.

\*\*\*\*\*

Supplied by Roy Smith. taken from "Variety" 5th. January 1955.

"Dig this Crazy Record" by M.E. Nace.

One of the colourful 'faked' records of early years was the so-called 'mad ravings' of John McCullough, who was a leading thespian of the 1880's, went mad and was placed in an asylum, where his ravings, consisting mostly of scraps from Shakespeares, were considered something terrible to hear. A young fellow named Con Nestor, associated with Edison in the early 90's hit on the idea of running together a lot of odds & ends from classical drama, mingling-in blood-curdling screams, yells and maniacal laughs to be issued on an Edison cylinder as "McCullough's authentic ravings". People bought the record to make their hair stand on end, and they obtained their money's worth. As time went on the mad mixture was recorded by other Edison 'standbys', such as the Spencer Brothers. Catalogues carried their names, but the preliminary announcement was omitted, to make the ravings sound more realistic. Another ingenious fake was marketed by an Edison dealer in San Francisco, who issued a cylinder of a soprano singing 'Ave Maria' saying it was by Mrs. T.A. Edison. The Edison Company did not know of the fraud until some time later.



Dear Sir,

A new Disc Record called "ERA" has just been introduced, and wishing to bring the same more forcibly under your notice, we have taken the liberty of sending you a sample set, Carriage Paid, which we hope will meet with your approval. The Record can be supplied either single-sided or double-sided, at the following Retail and Trade prices :-

<u>Retail:-</u>	10"	single-sided . . . . .	2/- each
	10"	double-sided . . . . .	3/- each

<u>Trade :-</u>	10"	single-sided . . .	16/6 per doz.	less 2½ per cent
	10"	double-sided . . .	25/-	" " " " " "

The selection we are sending you comprises good sellers only, and as the Record is one of the finest on the Market, both for volume and purity of tone, is sure to make a hit.

Also, we have made arrangements to send out about one dozen of the latest Records recorded, regularly every month, and we shall be very pleased if you will allow us to enter your name on our List for these samples.

Awaiting your kind commands,

Yours faithfully,

The NEW POLYPHON SUPPLY CO. LTD.

\* \* \* \* \*

The label of this record depicted a lady looking out to sea to the left. From the left, came the rays of the sun (five), with the word ERA in the centre of the sun. It is predominantly orange in colour.

The artists in the original list include the 'Era' band and orchestra; the Band of the Scots Guards; cornet solos by Sgt. Leggett; the band of the Grenadier Guards; songs by H. Turnpenny, Whit Cunliffe; Ian Colquhoun, Roland Cunningham, Montague Borwell, Arthur Winckworth, Leo Stormont, Marie Titieus, Cecile Vicars, Winifred Marwood, Alf Gordon, Albert Whelan, Pete Hamilton, Ernest Shand, the band of Kaiser Franz Guards, Orchestra Peuppus of Munchen.

\* \* \* \* \*

Editor's note. The German managers of the New Polyphon Company in England were interned during World War I, whereupon the Company came under English supervision. There were also 'Polyphon' double-sided discs, the name of which were changed to PILOT, but bore in tiny letters the legend that they had formerly been known as Polyphon. I have one such of a couple of sketches by Charles Penrose. The gramophones which the Company had sold under its own name were later sold as Dulcetophones.



By Oliver Berliner

Introduced two years ago, the "Maker of the Microphone Award", consisting of a lavish trophy showing Emile Berliner's three great inventions, is presented annually in memory of the inventor, for an outstanding contribution to the world of sound . . . in any form whatsoever and not limited to technical achievements. Rolant Gelatt, editor of High Fidelity magazine and author of "The Fabulous Phonograph", and Goddard Lieberman, president of Columbia Records, are the first to be honoured with the Award. The hi-fi craze which began around 1950, has, amazingly, done more than any other single thing to create public interest in the history of sound recording and reproduction. Surprisingly though, while untold millions all over the world have learned much of the true history of the audio industry and have for the first time been exposed to my grandfather's name and the fact that it was he and not Edison, who gave the world the flat disc record and the gramophone which 'taught the ploughboy to whistle grand opera', few people are yet aware that at the age of 25 (which is why the microphone award is so named and why it will be presented but 25 times) this self-taught immigrant from Hanover, Germany, suffering from lack of funds and a formal education, created his greatest invention, one of far greater significance than his recording devices - the microphone.

Each time you use your convenient, efficient and low-cost telephone you take advantage of the gift of Emile Berliner who, in 1876 while trying to invent a telephone that would overcome the defects in Alexander Graham Bell's great device,

Emile Berliner stumbled upon the 'loose contact' principle which became the basis for the microphone's operation. Ironically, he learned it from his friend, a telegraph operator. Later the Bell-Berliner combination would go on to make the telegraph business an also-ran in communication circles.

The infant Bell system (now the world's largest corporation) was in difficulty. The then rich and powerful Western Union Telegraph Company was entering the telephone field using the patent, reputation and assistance of the famous and mighty Thomas A. Edison. Bell's telephone was crude and unreliable, particularly the transmitter portion, while Edison's was infinitely superior (it had to be . . . for it was virtually the same as Emile Berliner's.) The acquisition of the Berliner patent saved the Bell System (temporarily) and skyrocketed the value of the Company's stock. But smooth sailing was not yet ahead. Western Union challenged the validity of my Grandfather's patent. In the most famous patent case in the United States Supreme Court it was ruled that Emile Berliner had invented the microphone two weeks prior to Edison's similar creation. The earth-shattering effect of this decision 'destroyed' Western Union, which abandoned its telephone operations entirely and agreed never to engage in telephony.

Blake's carbon microphone was an important improvement upon the Berliner loose-contact microphone and the Bell system adopted it. Unfortunately, production models of the Blake transmitter



proved unreliable and the inventor was unable to cure the ills. So, again bell turned to Emile Berliner who, in a short time detected and cured the defects in the Blake instrument. The Bell System was now really on its way. Interestingly where music has its "3 B's", communications has its own equivalent . . . Bell, Berliner and Blake.

A future article will be devoted to the creation of the gramophone and the disc record . . . the most famous achievement of Emile Berliner. Meanwhile the author wishes to express his gratitude to the City of London Phonograph & Gramophone Society for its interest. Those having questions or comments may feel free to communicate directly with the author -

Mr. Oliver Berliner,

██████████ Beverly Hills, California 90213, U.S.A.

\* \* \* \* \*

# MY AMERICAN JOURNEY (continued)

By Gerry Annand

Now for the explosion. . .

From the moment that I descended from the Richmond bus at Roanoke at 5.45 on 8th May 1964, being flashlighted immediately, to the 12th May at 11 a.m., life was a spinning top and coloured lights. Jim Walsh collected me from Mrs. Marshall's at 9 o'clock on Saturday the 9th, to have breakfast at the Dogwood restaurant, after calling at Box 476 at the Post Office and being greeted effusively by perfect strangers. All Virginia is like that, and I was beginning to grin from ear to ear. The innocent-looking Dogwood Restaurant provided the first shock. This is a very pleasant business owned by Lloyd and Katherine (known to all her friends for miles around, and now 3000 miles away, as 'Toots') Grose - like our places, of the double-front variety with centre entrance.

The previous evening, on our way back to four sorrowing cats, Jim avoided the restaurant. It was dark by then, but in any case, he had his reasons. At 9.30 a.m.

with the sun pouring down, on the next morning, the left hand window of the shop stopped me in my tracks. To my astonished eyes, the window was dressed from bottom to top with welcome banners, one Fireside machine, one early disc machine, dozens of British 'needle-cuts' of all shapes and sizes, interspersed with cylinder records of all vintages. On the left hand side was a copy of my 1960 Blue Amberol catalogue and the letter I sent with it pinned to the open page. That window was much photographed in the next few days, and I think that I had to pose more times in that short period than ever in my life before.

Jim, in addition to his Edison activities is a staff executive of the 'Roanoke Times', and is also a great friend of Roy Fuller, who runs 'The Vinton Messenger'. This meant that we had many calls to make, and, everywhere, the same astonishing welcome.



Waiting for Jim in the vestibule of the Roanoke television station, I saw a colour television set in action. A girl announcer was on the screen with auburn hair, a rope of pearls and a bright green blouse. Truly, Virginia was certainly full of shocks. Reverting to the Dogwood Restaurant, I should explain that Jim, living alone, has all of his meals there and they look after him like a brother.

After breakfast, Jim went to pay the bill, and 'Toots' told him that as

this was my first meal, it was "on the house". That was too much for me. First the window, then a free breakfast. I said Jim, "I'm going to kiss her". He made a dive for his camera, yelled, "Hold it", - and as a result I have an excellent colour photograph of this audacious, though applauded action.

(Next article-Tape recorder gremlins).

-----  
 ("needle-cut discs" is ancient 'Talking Machine' jargon meaning laterally-cut discs as opposed to 'phono-cut', being vertically-cut, 'hill & dale'. \* Editor))

\*\*\*\*\*

### COLLECTOR'S LUCK

by WALLY GOLLEDGE - of New Zealand

Most of us have had the experience of acquiring broken machines, or with just that vital part missing, (reproducers seem to be the commonest ones broken or missing). I've had my fair share of this, but surprisingly, the missing parts have later been found in unexpected places.

My first machine was a key-wind "Gem"-no lid, no key and a model "C" reproducer fitted instead of the correct model "B". Years later I acquired a handle-wind Gem, but the handle had to be removed to fit the lid. Sure enough it was a "key-wind" case, with the scroll type lettering.

Among a pile of better quality records I bought, I found an Edison 2-minute "Grand Opera" box - but no record. These are extremely rare in New Zealand, and I considered myself lucky to acquire even the box. However, later on, in another collection, I saw that elusive blue lettering on the edge of a 2-minute

black wax cylinder. The missing record! To complete the story, only recently, in another town, I found the lid for the box. Next, I did a deal with a collector in Wellington and received a Columbia two-minute "Jewel" in exchange. It was minus the reproducer (the later 'Lyre' type) and a lid. I went to see an old retired dealer and asked him if he had a Columbia reproducer left. "I've only one left" he said, "it's a 2-minute Lyre type." !!! One of our American members found a lid for the "Jewel" which is now one of my pride and joys. When I obtained my first "Opera", it arrived with only a half of the reproducer, which did not deter me as I just happened to know someone locally with a brand new "Opera" reproducer packed away in a drawer. Later on I met an old gent possessing an "Opera" but no reproducer. I assembled another from my original half, plus other parts I was able to find, and swapped it with him for a belt-drive Amberola X, plus a small tin marked 'Edison' which contained the missing model "B" reproducer for the key-wind "Gem"!!!



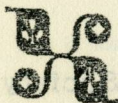
THE MUSICAL BOX SOCIETY  
of GREAT BRITAIN



The Society exists for the benefit of all who have an interest in mechanical musical instruments and its aims and objects are to ensure the preservation of musical boxes.

If you are interested in cylinder or disc-playing musical boxes, snuff boxes, barrel organs, mechanical pianos, pianolas, mechanical singing birds or musical automata of all other types, then you are invited to apply for membership to the Society. The Society Journal named: "THE MUSIC BOX", is published quarterly and contains much historical data, hints on repairs and overhaul and a variety of other material invaluable for collectors and enthusiasts. Specimen copies cost five shillings, post free.

The Secretary: The Musical Box Society of Great Britain,  
[REDACTED] London, W.1.



GOLDEN JUBILEE RECORDS

Victoria Monks E.P.

she sings -



Give my regards to Leicester Square,

My Little Eva,

I Wish I Had a Pal Like You,

Don't Tell Your Pals Your Troubles.

Remastered by new process from rare wax cylinders.

Price 10s. ( \$2 ) post free from-

Mr. E. Bayly, [REDACTED]

Bournemouth,  
Hampshire.



## \* SOCIETY SALES \*

SOCIETY NECKTIE	17s.6d. - \$3.00
LIORÉ CATALOGUE	7s.6d. - \$1.50
EDISON BELL 1905 Machine Catalogue	7s.6d. - \$1.50

### EDISON NUMERICAL CATALOGUES :-

BRITISH BLUE AMBEROLS	3s.6d. - \$1.00
ALL BLUE AMBEROLS (3 volumes)	30s. - \$6.50
BRITISH 4 MINUTE WAX	5s.6d. - \$1.00
U.S. 4 MINUTE WAX	7s.6d. - \$1.50
BRITISH 2 MINUTE WAX	10s.6d. - \$2.25
U.S. 2 MINUTE WAX (3 volumes)	30s. - \$6.50
FOREIGN SERIES 2 MINUTE WAX (3 vols)	30s. - \$6.50
FOREIGN SERIES 4 MINUTE WAX	10s.6d. - \$2.25

### " SQUARES "

In Terylene (as neckties), washable cloth,  
with the Phonograph Motif:

46s. - \$7.00

### CYLINDER BOXES

These strong boxes were specially made for the Society and are priced at 5d. each, plus postage. Example: 50 plus packing weigh 7lbs and this convenient number makes a parcel that comes just within the maximum Post Office dimensions.

### STROBOSCOPES

160 r.p.m.

" 3 on 1" type: 78/79/80 r.p.m.

{ 2s.3d. - Two  
for \$1. minimum.

EASIBINDERS for the "Hillandale News". Strong cardboard covers with wires inside the spine under which your magazine may be filed as you receive it.

Capacity 24 copies. They can also be used for the above catalogues.

11s.6d. - \$2.50

Available from the Secretary.



# DEALERS LOOK OUT FOR THE TRIPLTS

—ONE HAS "LANDED" AND BEEN CHRISTENED—

## "BELL-DISC"

It is a "Wonder."

*Two Records on One Disc—It takes the Lead.*

**ECONOMY, EFFICIENCY & COMMON SENSE MUST PREVAIL.**

THE OTHER TWO ARE COMING.

THE PHONA-DISC, 8 $\frac{3}{4}$  in. — TWO FULL RECORDS, 1/6

*DUE about middle of AUGUST.*

**THE LAST OF THE TRIO — EXPECTED**

IN SEPTEMBER.

This is another **DOUBLE-SIDED "MARVEL,"** 11-in. 4/-

**AND DEALERS  
DON'T HURRY — WAIT and WATCH.**

**EDISON BELL**

Has Something to say to you, to your advantage, so Wait for their full Programme  
all in good time.

**EDISON BELL, 39, Charing Cross Road, LONDON.**

August 1908 — Edison Bell enter the  
double-sided field.



ARCHIVAL APPEAL      by John Carreck

Despite the efforts of some of our Officers to find any relics of the early days of our Society no papers, photographs of Members, or other developments have come to light, yet a few must still exist, at least in the hands of elderly Members. Thus at present we have almost no archives. The position should be far better in the case of phonograph and gramophone archive material in general: early advertisements, photographs, record labels, catalogues and letters by early recording personalities. Much of course of general nature is preserved in national record archives, such as those of the B.B.C., the British Institute of Recorded Sound, La Phonothèque Nationale (Paris?), The Thomas A. Edison National & Historic Site, Orange, and numerous private collections. In the latter it is generally unknown and inaccessible.

I have accepted the honorary position as Archivist for our Society, and have recently begun to receive enquiries concerning Edison phonographs and records, sent to and re-addressed from the Edison Company in London, and am faced with the problem of insufficient reference material - other than things which I have been able to find for myself. I am often in an unenviable position when a difficult question is posed by the 'public' or one of our Members.

Thus, I ask the help of all Members in assembling reference material for our Society in order to bring it together in one place and so accessible for dealing with machines, records, artists, and the Edison story in general. I must add, this is not a scheme of mine to add to my own personal collection, and any donations of photographic or duplicated copies of archive material, together with information on early recordings companies would be gratefully acknowledged, to found a Society collection.

\*\*\*\*\*

Your Editor/Secretary is often placed in the same position as Mr. Carreck. I have made many trips to the British Museum to study the Talking Machine News, etc., to find information for this magazine - which at a distance of just over the 100 miles is both costly in time and actual cash. However, there is no easy answer to what is really a problem. Advertising material was often considered to be unimportant. Now everyone wishes that it had not been destroyed. Even the British Museum, the British Institute of Recorded Sound and the present Record Companies themselves have very little in the way of catalogues. Thus I see that it is virtually a duty of our Society to assemble this material, and if finances and support allows, reprint it. I feel, also, that our elder Members should be writing down what they know personally. At our meetings, one often hears useful pieces of information not found in books - but unless written down, it will be lost with the fullness of time. One Member prides himself on how much Edison details, biographies of artists he can remember (in his head). I hope this hint will make him put pen to paper. I suppose, really, each of us should keep a notebook (as Edison himself did) in which we should write every scrap of information we discover which is outside the printed page. E.B.



**A NEW LINE FOR SEASON 1907-8.**

*The New Double-Sided*

# Melograph

## DISC RECORD.

**THE MELOGRAPH DOUBLE-SIDED DISC**

is made of Solid Composition (not Brown Paper),

and sells Retail at **2/6**

**ALLOWANCE MADE FOR OLD OR BROKEN RECORDS.**

**BONA-FIDE DEALERS**

*should write for special  
Approval Terms to the—*

**NO FACTORS.**

**MELOGRAPH DISC RECORD Co., Ltd.**

**17, Hale Buildings, 22, Sir Thomas Street,**

Telephone : 1423 CENTRAL.

**LIVERPOOL.**

October 1907 — introducing a little  
known make of disc.



**RENA**  
DOUBLE-RECORDS

Two Records  
Two Selections

Always remember this phrase  
"EVERY RECORD A PICKED ONE"

# The Records You Have

**DOUBLE  
SIDED  
10 Inches.**

**2/6**

**The Price  
of the  
Future.**

**The Outstanding Feature of R  
SELLING TITLE is and always will be**

Other records may be merely double-sided discs, or double discs, but RENA Records are **DOUBLE RECORDS**—i.e., a Picked Selection on each side of the disc. Let us introduce ourselves:

**THE NAME:** "RENA" DOUBLE-RECORDS.

**THE PRICE:** Half-a-Crown (2/6).

**THE SIZE:** 10-inch, Double-Sided.

**THE REASON:** Better Records were Wanted.

**THE CLAIMS:** "Every Record a Picked One!"

Velvet Finish and Smooth Surface.  
Wear-Resisting Composition.  
Musical, Loud, and Understandable.

**THE GUARANTEE:** Will Equal or Outlast any Record on the Market—Any price.

**No Other List Offers Such Fine**

**First List Now Ready. Order**

"EVERY RECORD  
A PICKED ONE"

**RENA**  
DOUBLE-RECORDS

Write for Fuller Part  
**THE RENA MAN**  
27-29, Worship St.,

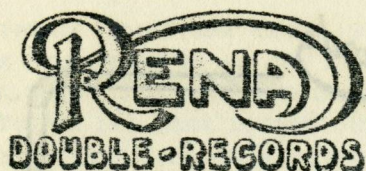
"EVERY RECORD A PICKED ONE"

December 1908.

Mr. LOUIS STERLING introduced double-sided records.



ord: Single Disc.  
ection: as One!



CORD PICKED ONE!"

He Been Waiting For !!

RENA Double-Records is the fact that a  
will be selected for BOTH SIDES of the Disc.

**THE RENA LIST OF REAL PANTO. WITS :**

- |      |   |   |
|------|---|---|
| 1041 | OH, OH, ANTONIO<br>HANG OUT THE FRONT DOOR KEY                                    | Harry Fay.<br>Harry Fay.  |
| 1042 | CALL ROUND ANY OLD TIME<br>CAROLINA GROWN OF CHINATOWN                            | Harry Fay.<br>Harry Fay.  |
| 1043 | I DON'T CARE IF THERE'S A GIRL THERE<br>COME AND HAVE A DRINK WITH ME             | Jack Chasman<br>Jack Chasman  |
| 1044 | BILLY BROWN<br>I WANT TO GO TO IDAHO  | Fred Vernon<br>Fred Vernon.   |
| 1045 | SCHOOL DAYS<br>WHEN YOU KNOW YOU'RE NOT FORGOTTEN BY THE GIRL<br>YOU CAN'T FORGET | Albert Campbell.<br>Albert Campbell                                     |
| 1046 | JOHN WILLIS, COME ON<br>I'M AFRAID TO COME HOME IN THE DARK                       | Harry Fay<br>Harry Fay.   |
| 1031 | RED WING (DUET)<br>WHEN SUMMER TELLS AUTUMN GOOD-BYE (DUET)                       | F. C. Stanley and Irving Gillette.<br>F. C. Stanley and Irving Gillette |
| 1032 | LOVE ME AND THE WORLD IS MINE<br>HONEY EOT  | Irving Gillette<br>Male Quartette.                                      |

**DOUBLE  
SIDED  
10 Inches.**

**2/6**

**The Price  
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Future.**

Combinations as RENA Double-Records.

Order a Sample Set from Your Factor.

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**PUBLISHING Co., Ltd.,**  
Finsbury Sq., LONDON, E.C.



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CORD PICKED ONE!"

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MADE THROUGHOUT IN ENGLAND.

"ENGLISH REPERTOIRE OF 500 TITLES."

**JUMBO**

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TO ALL DEALERS.

Agencies will be given  
to a limited number of  
firms in each district.  
As "dealers" will be  
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the **JUMBO RECORDS**  
will be sold in which  
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at all possible. . . . .

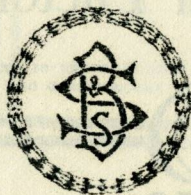
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JUMBO BANDS  
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Excel in regard to clear-  
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quality. . . . .

Wholesale depot—

**32, Worship St.,  
London.**



ON SALE IN A FEW WEEKS' TIME.

July 1908 —

The first 'Jumbo' advertisement.



(Reprinted from the Phono Trader August, 1908).

The startling announcement in our July issue that "the Twins are coming", gave rise we have no doubt, to no little excitement in the minds of readers, for Dame Rumour has been very active for the last month in trade circles predicting their early advent, and speculating as to the likely nature, qualities, and special featural characteristics of the "little starngrers". This being so, we thought it advisable, in the interests of our readers, to obtain some parental authority for the various statements disseminated, and so paid a visit to the offices of the Twin Record Company, at Christopher Street.

Here we had the pleasure of renewing our acquaintance with Mr. Manson, so well known in the trade in his former connection with the Russell Hunting Record Company.

We had a most interesting interview with this gentleman, and we think phono traders will best assimilate the information conveyed in a brief summary of our conversation.

"In the first place," we opened, "will you tell us how you hit on such a good name for your records?"

"This was a happy inspiration upon which I have been heartily congratulated by most of the prominent men in the Talking Machine trade. The name is short and catchy, & of course, is most appropriate, as the 'Twin' is a double disc."

"In view of the number of records on the market, we presume there is something special about 'Twins', or a man of your experience in the Trade would not have introduced them?"

"Wait until you hear them, and you will probably share in the excitement which I felt, when after much experimenting, we succeeded in bringing our record to such great perfection that its success is assured. In addition to the wonderful recording, we have made priceless discoveries in manufacturing, the result of which is that we have practically eliminated 'scratch' and yet can produce the records so cheaply as to enable us to offer them to the public at the extremely low price of 2s. 6d. each. This works out at 1s. 3d. per title, or about the same price at which cylinders have been selling.

"What methods do you intend to adopt for the distribution of 'Twin' records?"

"They will be entirely handled by the wholesale factors who have already been appointed. I must say that we have already received extremely large orders, and innumerable letters from the hosts of friends whom I have had the good fortune to make since being connected with the Talking Machine trade, congratulating me upon introducing such splendid records. Although at first reluctant to take up a new record, directly 'Twins' were played over the factors were unanimous in predicting not alone a big sale, but a positive boom during the coming season.

"What do you think of the prospects of the trade generally for the coming season?"

"Everything promises well for a huge trade, but from my own deductions, there will be a huge rush for discs. The majority of record fans will find them so much more satisfactory in every respect than cylinders, that, now really splendid quality discs are on sale at the nimble half-a-crown, practically everyone will give them preference, though, naturally, after my long connection with the manufacture of the cylinder, I should be sorry to see them 'wiped out'."

We may add that we were duly introduced to the 'twins', and were truly surprised at their marvellous musical attainment. They are really splendid examples of disc recording, but we cannot subscribe to Mr. Manson's opinion that discs will 'wipe out' cylinders. The latter has established itself firmly and notwithstanding formidable rivalry of discs it will continue to dispute pre-eminence and to enlist the suffrages of a large section of the 'Talking Machine' public.





# THE "TWIN"

## ARE COMING.

FIRST ISSUE OF THESE

### Startling Double Disc Records

AUGUST 15th.

**ALL WINNERS.**

**NO STICKERS.**

CONTRACTS WITH FACTORS NOW BEING ARRANGED.

Full List of Factors to be published next Month.

Manager - - - W. MANSON.

**THE TWIN RECORD CO.,**

*11, Christopher St., Finsbury Sq., London, E.C.*

1908

At first, the double-sided discs by  
ZONOPHONE (Gramophone Co. subsidiary)  
were called "TWIN", reverting to "Zonophone"  
~~after a few months.~~ May 1911



ANYTHING PERTAINING TO THE OLDER TYPE OF DISC  
OR CYLINDER PHONOGRAPH.

REPRODUCERS. Reproducer parts, such as styli, cases, diaphragms, cases, Pathe sapphire styli.

SPRINGS, HORNS. Any other parts or complete UNUSUAL  
PHONOGRAPHS.

A. NUGENT Jr., [REDACTED] Richmond,  
Virginia, 23231, U.S.A.

## SYDNEY'S CORNER

1. Disc stroboscopes 78/79/80 r.p.m. with neon viewing lamp  
in holder. 5s.
2. Genuine sapphire stylus - mounted for use on 78's. 7s.6d.
3. Mainsprings  $\frac{3}{4}$  inch 7s.6d.
4. Winding handles - various patterns - send sketch. 5s.0d.
5. Steel trailer needles. 20 for 1s. Box of 100 for 4s.6d.
6. Aluminium and mica diaphragms 3s.6d.
7. Bamboo needles - triangular - may be used many times  
3 for 9d.
8. Miniature needles for early pickups. 3 for 1s.
9. "Songster Supreme" gilt finished needles for 78's. 2 for 1s.
10. New Soundboxes. (disc gramophones) - various patterns  
from: 10s.6d.
11. Mildewed 2 min wax cylinders...who would like these for  
shaving and re-use. 9s. per dozen.

SYDNEY CARTER,

Worthing, Sussex.



## SALES & SERVICES offered by Members

HORNS reproduced in spun aluminium (Gem phonograph type)  
10" x 8" = 18s. each.

FLAT KEYS for Gem phonographs, nickel plated = 3s 6d. each.

SLIP-ON CONCERT for Duplex-type phonographs, nickel plated.  
MANDRELS = 2ls. each.

From Mr. George Frow, [REDACTED] London, S.E.26.

---

### GLASS STYLLI

2 minute phonograph stylli to fit all types  
of 2 minute phonographs. 3s.6d. each (50 cents).

Reductions for quantities.

Mr. Edward Murray-Harvey, [REDACTED]  
Unthank Road, Norwich (NOR25E), Norfolk.

---

SPRINGS • of all sizes and lengths for disc and cylinder  
machines. Tell me your wants.

Mr. Edward Broad, [REDACTED], London, W.2.

---

### GENUINE PATHÉ STYLLI - SAPPHIRE

Price \$2 each from A. Nugent, Jr., [REDACTED]  
Richmond, Virginia. 23231. U. S. A.



THE BRINSWORTH GARDEN FETE OF THE British Musica Hall Society was held on 22nd May (one of the traditional months for such functions), when the sun was on his best behaviour. Brinsworth House belongs to the Variety Artists' Federation and is a home for elderly artists. How attractive the ladies looked in their Summer dresses, and the Television Toppers added charm and good-looks as programme sellers and purveyors of cool drinks. Variety and Television personalities moved among the crowds obligingly signing autographs.

Our friends of the British Music Hall Society mounted a superbly good indoor exhibition of the photographs, costumes, and relics of the great entertainers, whose names were once almost a part of our language. There was insufficient time to browse through it all, but one exhibit which caught the eye was the cover of a song-sheet portraying Charles Chaplin, the father of the film comedian, and who in his day sang in music-halls and public houses. The British Music Hall Society is well-known to many of our members, and one usually sees at least a handful there. Messrs Ray Mackender and Gerry Glover are to be congratulated on having built up such a flourishing Society in a short time and infusing such good team spirit into it.

The Fete was declared open by Miss Joan Turner after which two variety performances were given in a packed and rather hot marquee. Among these performing were Tommy Fields and Margery Manners. I offered a £1 note after a request from a conjurer, and had it torn up in front of him, but was reimbursed from one wrapped in tin-foil ((APPROPRIATE for an EDISON fan=Editor)) in the centre of a lemon. There must be bankers sympathetic to conjurers who return torn bank-notes. Our Society has brought favourable comments from several interested folks, and suggests that wearing it upon similar occasions may increase interest in our Society.

Several members may have noticed the death at the age of 82 of

CHRISTOPHER STONE who compered the first B.B.C. record programmes in 1927, and thus became the first disc-jockey. By simple explanations of the records he played, he revealed a very sound grasp of the subject. He endeared himself to a generation of listeners of the early thirties, and how they smiled if he put on the wrong side of the record, or had to change a needle half-way through a record side. His unassuming manner disguised a spectacular bravery in World War I in which he was awarded a D.S.O., M.C., and three Mentions, and he served with the Eighth Army in Africa in World War II, when well over the age of active service. Christopher Stone probably did more than any other man to make the general public record conscious when sales were low, particularly among classical records, in the 1930's. He later became interested in commercial broadcasting from Radio Luxembourg.

\*\*\*\*\*

While walking near Covent Garden recently I beheld a neat figure with bleached blonde hair hanging over the shoulders, clad in a close-fitting suit of blue with silver threads, giving eye-catching sheen to the whole outfit.

Men and porters working nearby looked up and made welf-whistles and fruity remarks as the figure passed by and went off in a chauffeur driven car. Enquiries showed that the man, who was the object of the whistles, is one of Britain's most popular disc-jockeys. ((Say no more, George, it nauseates us, =Editor)).



## No.17. Edison Blue Amberol 22130

Oaxaca (pasodoble) played by the Banda de Policia de Ciudad Mexico  
conducted by Senor Presa.

America's southern neighbour, over the Rio Grande, was, and is noted for the great number, and high quality of its band organisations, and every town and city, has its military band to play to popular crowds in the parks and plazas.

We are concerned with the greatest of all Mexican bands, the Police Band of Mexico

City under the able baton of Senor Presa.

This Paso Doble, Oaxaca, named after one of the country's southern states with a chief city of the same name, is a very lively number. The Mexican idiom, in this case no doubt particularly typical of the southern region, is beautifully caught in this superlative recording by Edison.

\*\*\*\*\*

## BOOK REVIEW

+=====+

## "VERTICAL - CUT CYLINDERS and DISCS"

by Victor Girard and Harold M. Barnes.

published by the British Institute of Recorded Sound. price £3 - 10s.

"Being a catalogue of all 'Hill & Dale' recordings of serious worth made and issued between 1897 and 1932 circa."

Were I awarding medals, this publication would receive a silver, whereas, with certain differences as I will infer, it would receive a gold.

Firstly, I find fault with the title, for surely, in a subject of the arts, it is not the prerogative of anyone to dictate what is 'worthwhile'. This is the privilege of one's personal taste. On passing inside, however, one finds a really excellent essay upon the PATHE company, which is just what the world has awaited for at least twenty-five years—when the War cut us off from the source of PATHE, virtually until the advent of 'long-play'. The essay contains the history of the Company, followed by extensive explanations of its methods of matrices, recording and cataloguing. In fact, the essay alone, if published as a monograph, warrants world attention.

But why do the authors include the vertically-cut recordings of other Companies? The world awaits a complete listing of all Pathe recordings (pre-Long Play), but it is not to be found here. I suppose that some undefined snobbery prevented this. Or, it might be that the authors found the task would become too large for them, and were frightened. Thus we find that the book includes a comprehensive listing of Pathe operatic and concert-vocal recordings, plus a selection of recordings from other Companies. At a time when our Society has listed all the Edison cylinders, the majority of the Edison Bell, and is working through other Companies, these need not have been included. Many times, if we can assess what loftiness the word 'worthwhile' is intended to convey, must fall short of the inference of the title. Included are many songs of dubious merit. By what stretch of merit does the Music Hall and pantomime artist Leo Stormont find himself



rubbing shoulders with Bonci and Caruso? Was everything which Peter Dawson recorded

"worthwhile"?

Let us dwell with Peter Dawson for a moment. You will find included his Pathé's and Edison's, both as himself, or as Hector Grant, but his work for Edison Bell and White cylinders, under his own name or pseudonyms, are completely missing. I wonder why these are not "worthwhile"? - or are these unknown to the authors? Similarly, Alan Turner's cylinders for the indestructible Cylinder Company are not mentioned. The Bonci cylinders are called 'Purple Amberol' whereas mine are very definitely very blue. Many of Ernest Pike's recordings are omitted.

There are also sections for notable speech recordings. For Rudyard Kipling we see 'no titles known'. Could one of these be the title by him included upon the excellent GOTTAM set of Long Play reissues of famous voices? Mention of these records reminds me that in the book under review no reference is made to the cylinders of Sir Arthur Sullivan, Ernest Shackleton, C.B. Fry, Sir Arthur Conan Doyle, Florence Nightingale. Very popular in drama was Bransby Williams not included here. Among the instrumentalists, someone is listed as playing Van Bienen's "Broken Melody", but the composer's own recordings are not listed. Where are Jan Rudyeni's etched label Pathé's?

I would point out that the correct name for the four minute Edison cylinder is 'Amberol'. The name 'Amberola' (as used in this book) correctly refers to a type of phonograph.

\* \* \* \* \*

**NEW**

THE COMPLETE CATALOGUE OF THE EDISON BELL 2 and 4 minute cylinders.

in two volumes, compiled by Sydney H. Carter. Price £1 - 2s. - 6d. post free. ( \$ 4.50 )

Another milestone in the complete listing of all of the cylinders issued in the Spring of the recording industry and yet another feather in the Carter Cap. This numerical listing owns to some omissions, but as they form a small percentage, the

I suppose that my chief quarrels about this book are :-

1. The pure snobbery inferred by the title;
2. After hearing for several years that a book was coming from MM. Girard and Barnes, I am bitterly disappointed that still we haven't a complete listing of Pathé recordings, thus it is only partly useful, despite their excuses. Deviation from a complete listing is criminal for the authors had access to so many rare catalogues. Luckily, one of our own members has been working to this end - so we must render to him all our aid to make the appearance of a complete Pathé catalogue a reality.

Now, to be fair, having enumerated some omissions and faults I have noticed, I will end upon a constructive note. This book includes an excellent essay upon the Pathe Company. Likewise, it contains a great wealth of information for those interested in the vertically-cut recordings of the operatic and concert - hall singers.

For those two points alone I strongly recommend the book to anyone who considers himself to be genuinely interested in the history of recording.

the title is not an exaggeration. Elsewhere I list the numbers for which titles are still required. As Edison Bell material is so rare, we appeal to all of you to look among your cylinders to find the missing items.

Stocks are available for immediate delivery from Hon. Secretary.



VINCENT LOPEZ, pianist and band leader, was born in Brooklyn, New York in 1898. His father was Spanish, and was a mandolin and guitar player, with several textbooks to his credit. His mother was Portuguese, and also an accomplished musician.

Young Lopez was taught the piano, and in 1917 he formed his dance band which consisted of himself on piano, plus drums,

banjo, saxophone, and violin. He secured an engagement at the Pekin Rest on Broadway which lasted five years. Then with a much larger band he moved into the Pennsylvania Hotel.

He brought his band to London in the Summer of 1925, and appeared in the show "The Jazz Master" at the London Hippodrome, doubling at the Kit Cat Club in the evenings.

On returning to America he opened his own club, 'Casa Lopez', featuring his own band.

#### LOPEZ and HAMILTON KINGS of HARMONY

Lopez, piano; Andy Hamilton, clarinet; Bobby Effros, trumpet; Eddie Shert, drums; Unknown, trombone, ? Slim Hamilton.

EDISON Jan/Feb, 1920

Afghanistan	cyl. 4043	disc. 50658
Bluin' the Blues	4044	50662 *
Bo - la - bo	4020	50649 *
Dixieland Onestep	unissued	
Patches	3989	50650 *
Peggy	4006	50648 *

VINCENT LOPEZ ORCHESTRA.

Edison 1922-3 personnel unknown.

California	4574	50966
Happy Days	4556	50961
I'll dream of you	4593	50966
I'm just wild about Harry	4604	50988
Nola	4554	50960
Parade of the wooden soldiers	4614	50987

\* These titles are reissued on 'Riverside' long play RLP 8801

+ + + + + + + + + +

Besides Edison, Lopez also recorded for Parlophone, 1925; Brunswick, 1926-7; Imperial, 1928; Goodson, 1928; the Plaza group; Columbia; Grey Gull; Victor.

\*\*\*\*\*

AMELITA GALLI-CURCI additional material reported by Bryan Marchington. Further to my listing of Galli-Curci's unpublished material, in my articles, I can now report that the matrix of the final duet from 'Rigolette', with De Luca, 1918, has been found by R.C.A. I am given to understand that it is very good.

\*\*\*\*\*

Are you still naked? Then, buy one of the Society's neckties.



# THE THINGS I SAY ABOUT THE RECORDS I PLAY

by ALEC KIDD

No.10, Edison Blue Amberol No.2002 "A Woodland Scene"

played by the reeds of the EDISON CONCERT BAND

This record is clearly in the 'Teddy Bears Picnic' class and has been described aptly by Edison as an Instrumental Idyl.

You will derive the utmost satisfaction when listening to it if you will stretch your imagination and picture yourself walking alone, but preferably with a charming companion, in the heart of a deep forest.

Surely it was in some such frame of mind that an erstwhile Edison enthusiast exclaimed, "This is the most successfully produced record in the Edison catalogue." Such a fantastic claim will make the sceptics purse their lips and raise their eyebrows in astonishment, for haven't we all our favourite records, our own particular one, quite insurpassable? It takes all sorts to make a world, and if you care to listen you will hear similar claims at every meeting of our Society.

In any case a record of just the reed instruments of the Edison Concert Band is something of a novelty and demonstrates with some emphasis the perfection of that

section of the Band. Listening to it around twilight time "when all the world is still" it can produce an enchanting atmosphere of rare peace and tranquillity.

"A Woodland Serenade" was written originally for a song and was even sung by Adelina Patti and it obtained a fame unequalled by any other of the Composer's songs, except perhaps 'For all Eternity'.

The composer, by the way, was one Angelo Mascheroni. His name does not appear in my encyclopaedia, but according to the pamphlet issued with the record, kindly loaned to me by our President, he was described as a composer of high class songs. He was born in Italy but lived in London for many years where his best works were written and published.

\*\*\*\*\*

In February I ascribed Luigini's 'Ballet Egyptienne' to Delibes. I had intended to say that Delibes is still remembered for his 'Sylvia' and 'Iakmé'. I apologise. ((Your editor missed it too!! = E.B.))

\*\*\*\*\*

## ALEC KIDD'S SUGGESTION

Appropos my remarks about one's favourite records, I suggest we start a kind of 'Literary Forum' in the magazine. The idea being to ask Members to submit an article of around a hundred words. It could begin with the title, artist(s) and record number. Then it could continue, "This is my favourite record because . . . ."

Your Editor says, "Good idea Alec. If many Members write in we should have a fine cross-section of opinions, thus in effect bringing various types of music to our attention. Besides which I am always requiring material for the magazine. The idea of a short article may persuade lots of you to take up your pens. An article on any topic related to our hobby is always welcomed."

\*\*\*\*\*

PET'S CORNER. Reporter: "There is one final question Mr. Edison. What is your advice to Youth?" Edison: "Youth doesn't take advice!"



By George Frow

Three catalogues of Bettini equipment and cylinders have been reissued by the Stanford University Libraries, of California, with whom our member Mr. William Moran is associated. These catalogues are the American series of 1898 and 1900 and a French version of 1901.

For those unfamiliar with the work of Bettini, a short explanation might be helpful, though his experiments are described in both "From Tinfoil to Stereo" and "The Fabulous Phonograph".

Giani Bettini was born into a prosperous Italian family, became an army officer, married a rich American and settled in her country. For some reason he was generally referred to as Lieutenant Bettini long after the end of his military service.

Bettini acquired an Edison phonograph in about 1868, and produced the Micro-Phonograph in 1890, incorporating a mica diaphragm, and spider-shaped stylus-carrier, which was undoubtedly an improvement on reproducers then available. Through his social contacts he was able to make recordings of many famous singers and theatre performers of the day, which were later offered in his catalogues at much higher prices than his competitors. Bettini was undoubtedly the first man to approach the phonograph as a serious instrument and could offer a fine array of serious artists when his rivals could only offer popular songs and band pieces.

From the mid-nineties when pantographic duplicating of cylinders developed, Bettini made available a wide range of recordings and equipment, and these are admirably covered in the three catalogues. Bettini also tried his hand at making phonographs, but, mainly, he factored Edison and Graphophone machines complete with his reproducer, recorder and horn. A Bettini speed indicator was also available.

After the advent of the 'Gold-moulded' methods of 1902, such was the improvement of recording and reproduction that people lost interest in Bettini goods, and by 1908 he had left the phonograph trade.

In the 1898 catalogue, the following names appear - de Bassini, de Gorgoza, Silva, del Papa, Toriani, Guilbert, Fregoli, de Brelor, Campanari, de Vere, Ancona, Chalia, Plancon, Bernhardt, Rejane, Salvani, Manteau, Kronold, George W. Johnson, Vess L. Ossman.

Many of these artists appear again in the 1900 catalogue, plus Franceschetti, Zerni, Lardinois, Farkoa, Ciaparelli, Ceppi, Mantelli, Van Rooy, Saleza, Van Dyck, Sembrich, Calve, Scotti, Adams, von Sonnenthal, Biancalana, Ruby Brooks (banjo).

The 1901 French catalogue has 80 pages, and is more elaborately presented than the previous ones, having artists, views, opera scenes, musical instruments, etc., in the margins and between the items. This is primarily a record catalogue listing over 1900 records, including items by Moisson, Corin, Aumonier, Margerie, Piccaluga, Giusti, Zerni, Belina, Cavalieri, Gilbert, Adams, Campodonico, Beltrami, Liberati (cornet), Bernhardt. Also in this catalogue are listed record cabinets, and two versions of a bronze statuette of a figure listening to a phonograph.

While it is a pity that these catalogues cannot be reprinted in their original cover colours, we must be very grateful for having them in any form, and they are indispensable to members wishing to improve their knowledge of the hobby. For a reproduction



the pictures have come out very well, with sharp contrast in most cases, and are mostly clear enough for study with a magnifying glass.

The set of three is available at 7 dollars from the Sanford Archive of Recorded Sound, The Knoll, Stanford, California, U.S.A. They may become available in this country later.

A seven-inch 45 r.p.m. disc dubbed from a Bettini cylinder is now available from Mr. James Dennis, 61, Fore Street, Ipswich, Suffolk; it is of Marcella Sembrich singing "Voices of Spring", priced 11s. 3d. post free British Isles. John Freestone speaks enthusiastically about it. Bettini cylinders are extremely rare. This concert-sized Sembrich was found in a hotel in New Zealand.

Mr. William Moran would like to hear from Members possessing Bettini cylinders or equipment, as he is compiling an inventory of all known Bettini material. Please write to him at [REDACTED] La Canada, California, U.S.A.

\* \* \* \* \*

Your Editor comments: We understand that it costs around £30 (say, \$90) to "colour-screen", and make new plates ready for reprinting, each page of a coloured original. Thus we fully realise why specialist items like the Bettini catalogue cannot afford to be in colour. We enquired once in connection with some material for the Hillandale News. A coloured photograph would be the only possible solution.

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#### CUR ILLUSTRATIONS

by The Editor

We are delighted to portray Mr. Emile Berliner upon our front cover; using a photograph sent to us by his grandson, who commences a series of articles with this issue. Mr. Oliver Berliner will give us some 'behind the scenes' notes about the inventor of the flat record and the microphone.

Some members had requested pictures - two of which we are able to oblige you with. Miss Marguerite Broadfoote was a popular Music Hall star, whose secretary, Miss Naomi Jacob, was to become famous in her own right. Miss Broadfoote died in 1915, but left only a few recordings behind - which are difficult to find. We also show Mr. Leo Stormont, who made records for many companies. His picture is also taken from a magazine for Music Hall fans published just a few weeks over sixty years ago. Mr. Stormont toured the Halls singing baritone songs and ballads - and his name features on many of the old Music Hall programmes in my collection. His hobby was golf, at which he was very proficient. From an advertisement of 1903 we see a Paillard machine and also mention of the New Century cylinders, selling at 10 pence each. In 1907, Odeon marketed a gramophone with a straight tone arm, which was claimed to give improved tone. This general type was common to other makes.

On the duplicated pages within this issue we see the announcements by different Companies of their introduction of double-sided discs. The Odeon group were probably the first in 1904, but English makes appeared to be hesitant. Melograph announced theirs in 1907. I have



never seen any. It would be interesting if Members possessing some, or any other information would write in. July 1908 saw the introduction of the JUMBO record, which was the cheap label of the Odeon/Fonotipia group, and in our next issue I shall reproduce an advertisement showing all three makes advertised together.

As Members will have read elsewhere, the original Zonophone company was a 'pirate' group which broke away from Berliner's Gramophone Company. There was the customary litigation, and in 1902, the parent Company regained control. At this stage, Mr. Louis Sterling came to England to manage the English Zonophone Company, which in 1904 (April) issued a completely reorganised catalogue and began the familiar green label, where previously there had been none. Seven inch records appeared with numbers in various 'block allocations' in series between 40,000 and 49,000. At this stage there were a small number of ten-inch records, with the same number 'blocks', but prefixed with an X. (The picture was similar in France). Gradually, the seven-inch discs were withdrawn and replaced by ten-inch, so that when the Company was ready for double-sided discs, very few seven-inch titles remained available - perhaps three dozen. Mr. Sterling did not stay at Zonophone long. He left in 1904, to form in 1905 the Sterling Cylinders and Rena discs. This is another story, which I suppose had better wait until Sydney Carter issues his catalogue of Sterling cylinders. The Zonophone Company was a subsidiary of the Gramophone Company, but had different offices. We know that in 1907 that Mr. W. Manson was its Manager. For a reason I have yet to discover, the first 415 of the Zonophone Company's double-sided discs were announced as coming from the 'Twin Company' and the discs were called by that name. After a short while the Zonophone label was re-introduced for double-sided discs, but bearing a small Twin emblem on the label. Those already issued as Twin, now appeared on the new Zonophone label with exactly the same numbers as on Twin. The first Twins were re-issues from the single-sided Zonophones.

In 1908, the Edison Bell Company, under James Hough, advertised the advent of three types of double-sided discs as our illustration shows. They had the 8½-inch Phona-Disc the 11-inch Marvel and the 10" Bell Disc, which we know as the green and black, rather thick, early Edison Bell disc - to be replaced later with a red label. The 'Winner' disc later came from the same stable, but that is another story. The Marvel and Phona-Disc were short lived.

We also show a 1907 advertisement for Clarion cylinders. These boxes were in three series. One was predominantly red, another predominantly green and the third, yellow.

\*\*\*\*\*  
THE HILLDALE NEWS is the official magazine of the CITY OF LONDON PHONOGRAPH and GRAMOPHONE SOCIETY. Editorial and Secretarial office, [REDACTED], Southbourne, Bournemouth, Hampshire, England. The nearest Post Office is named HENGISTBURY.

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<p>FUTURE MEETINGS. THE HORSE &amp; GROOM, Curtain Road, London E.C.2,</p>	<p>13th. JULY. 10th. August</p>	<p>Mr. Robin Hayden will give a recital of Edison discs. sees Mr. Peter Lewis in the chair for his usual interesting miscellany. Commencing 6.45 p.m. sharp.</p>
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THE LATEST IMPROVEMENT.

# ODEON STRAIGHT TONE ARM

NO ELBOW.

SHORTEST TUBE.

Machine Complete, No. 200,

**£3 : 15 : 0**



**BRITISH  
PATENTS :**

24,833, 1899.

25,778, 1904.



Front view, showing straight tube, and no elbow joint  
for sound box.



Side view, showing short tube  
and bevel diaphragm.

**The ODEON STRAIGHT TONE ARM** is the most radical departure in Disc Talking Machines since the introduction of the Tone Arm Machine. The Sound Box is in reality the apex of the horn; no sound vibration. Lost, shortest and most direct connection to the horn, best volume and most natural reproduction.

Before placing your order, hear the reproduction by the new

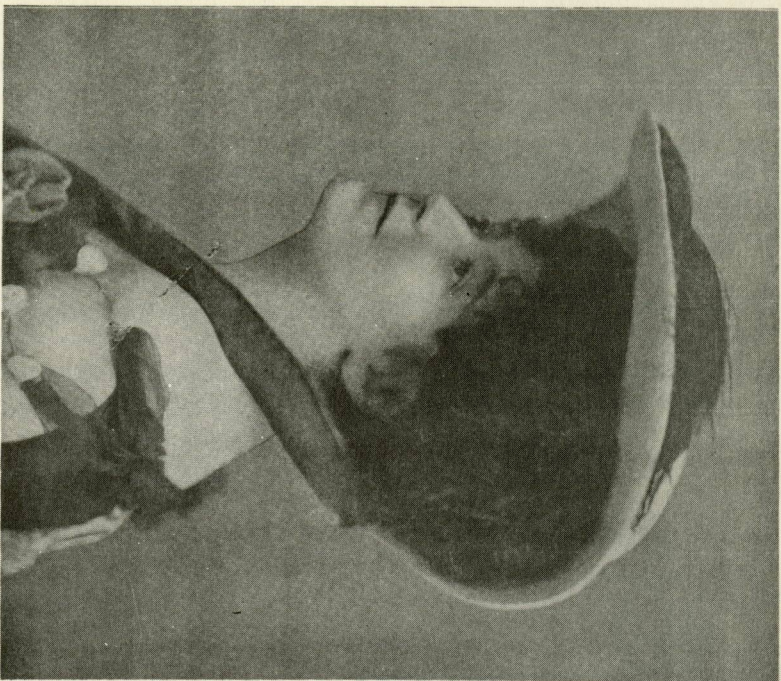
**Odeon Straight Tone Arm.**

**LIST AND PARTICULARS SENT ON APPLICATION.**

**ODEON DISC TALKING MACHINE COMPANY,**  
**(CH. & J. ULLMANN).**

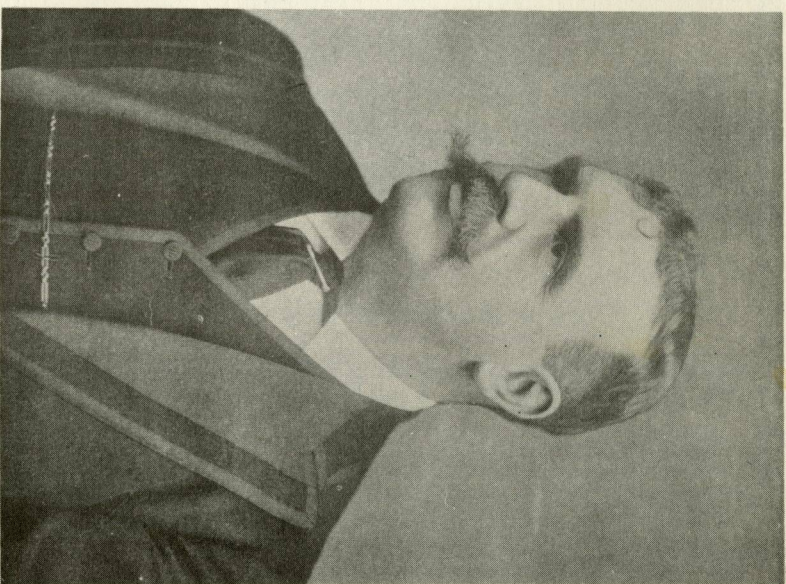
9, Butler St., Milton S., London, E.C., and 1, Bowling Green Walk, Pittfield St., Old St., London, E.C.





**Miss Margaret Broadloote.**

**A** CHARMING lady, of unusually prepossessing appearance and a rich, strong voice, is Miss Broadloote, who for several years past has been a favorite equally in the Metropolis and the provinces. Miss Broadloote is now appearing at the Coliseum as "Ophelia" in Mr. Tassimo's travesty of *Hamlet*, and we should advise our readers to go and witness her excellent performance therein.



**Mr. Leo Stormont.**

**M**R. Leo Stormont is a Scotsman, born in Dundee. He possesses a fine presence, and also a baritone voice of the highest order. He is now appearing at the London Pavilion, where he is singing an "Illustrated Song" of American origin entitled, "Sweet Adeline," and a patriotic one, "Salute of our Fleet," from the pen of Mr. J. E. McMannus, of the *Daily Mail*, which is published in the *Carnegie Series*. Mr. Stormont is an ardent golfer (see our Sported). He will appear as *Kico Kico* in the Grand Spectacle of that title to be produced at the Hippodrome on *What Monday*.